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THE MANUSCRIPTS OF ARIOSTO'S COMEDIES AND THEIR RELATION TO THE PRINTED EDITIONS

Very few of the manuscripts of Ariosto's comedies have been preserved, although at one time the plays were in great vogue and were often acted. Lodovico never allowed his comedies to be published; for in the early days of printing, when every publisher was a would-be author, a writer could not trust even a type-setter not to take liberties with his text. Except for a few printed editions of the prose versions of *I Suppositi* and *La Cassaria* which were "stolen" by vandal play-wrights from the stage representations of these pieces, the comedies of Ariosto, during his lifetime, existed solely in ms. form. As the later printing of the plays was not supervised by Ariosto, we naturally turn to the surviving mss. for precise information regarding the author's own handiwork, or for the exact text of the comedies as transcribed under his direction.

Of the mss. of Ariosto's comedies only two have hitherto been examined: *La Scolastica*, and *L'Imperfetta* (a recent discovery of Abdelkader Salza's). A third ms., *I Suppositi* in prose, has been overlooked.¹

The ms. of *La Scolastica*, which is incomplete, is in the *Biblioteca Comunale* of Ferrara, where it has long been known to students. It is described by A. Salza in the preface to his edition of *Gli Studenti*, Città di Castello, Lapi, 1915.

Ariosto never finished this his last play, popularly known as

¹ Giuseppe Fatini (in G. S. L. It. LXVII, p. 420, n. 1) mentions having seen a Vatican ms. containing all the comedies. Prof. Pio Rajna has lately informed me of the existence of a Vatican ms. of the 17th century, which may be the same.

La Scolastica but which he called *I Studenti*.² About ten years after his death (1533) the play was finished by his son Virginio in both prose and verse, and by his brother Gabriele in verse.³ It is Gabriele's addition which we find in the Ferrara ms., together with his copy of the unfinished original. Gabriele called the completed comedy *La Scolastica*. Just where his ending joins *I Studenti* it has long been impossible to determine. The piece reads smoothly from start to finish; the joint is well knit.

The date of the ms. is probably between 1543 and 1547. G. B. Giraldi, in the dedication, dated April 20, 1543, of his work *Discorsi intorno al Comporre dei Romanzi* (Venezia, 1554) speaks of having seen Virginio's first version in prose,⁴ but makes no mention of Gabriele's redaction in verse; it is therefore possible that at that time Gabriele had not yet written his continuation. On January 15, 1547, Gio. Grapio published the first printed copy of *La Scolastica*. By comparing this edition with the Ferrara ms. it is readily seen that the ms. must precede Grapio's edition. Faults in versification, Lombardisms and bad spelling are plentiful in the part of the ms. composed by Gabriele, which do not exist in the printed edition. I believe the ms. of *La Scolastica* is one of Gabriele's earliest, written several years before 1547, while he was still writing and rewriting his continuation of *I Studenti*, striving to invent an ending worthy of its author.⁵

² *Lettere di L. Ariosto*, per cura di A. Cappelli, Milano, Hoepli, 1887. Letter cxciii, Dec. 17, 1532: "Gli è vero che già molt' anni ne principiai un' altra commedia la quale io nomino *I Studenti*; ma per molte occupazioni non l'ho mai finita."

³ G. B. Pigna: *I Romanzi*, Venezia, 1554: "Ma ne fece solo tre atti e tre scene, che mostrano al carattere d'aver appena avuto il primo abbozzamento. Ella fu poi finita da M. Gabriele suo fratello. E suo figlio con altro modo tutta in prosa la ridusse; et halla ora tutta intiera molto diligentemente in verso riportata."

⁴ L'ho veduta finita in prosa dal suo molto gentil figliuolo M. Virginio; e mi pare che se egli la ridurrà in verso, ella riuscirà degna di loda."

⁵ Gabriele's prologue:

" . . . Conoscevasi [Gab.]
Ei d'ingegno e di forze più debole,
Che non bisogna a simil esercizio.
Altro ci vuol ch'aver visto grammatica
Ed apparati gli accenti e le syllabe,
Studiato la *Poetica* d'Horatio,

Although the Ferrara ms. precedes Griphio's edition, it could not possibly have served Griphio as a base, as the two texts oppose to each other too many striking variants. For example:

Act IV, sc. 4, verse 76:

Griphio's edition:—Bar.	Hor su, non piu aspettami.
Gabriele's ms.:—Ba.	Se tu vuo andar, vatene.

Act IV, sc. 5, verses 5-8:

Edition:—La.	Io sono cosi Bartolo
	Nel ventre di mia madre (perdonatime)
	Stato stampato, che piu assai premano
	E fatti de gli amici, che i miei proprii.
MS.:—La.	Io sono cosi Bartolo
	Nel ventre de la madre, habbi pacientia,
	Stampato, de gli amici piu mi premono
	E fatti sempre che miei fatti proprii.

Act IV, sc. 5, verse 18:

Edition:—	Poscia che l'ho veduto condescendere. . . .
MS.:—	Havendolo veduto condescendere. . . .

All editions of *La Scolastica* earlier than Polidori's of 1857 are more or less directly traceable to Giolito's editions of 1553 and 1562, which are adaptations of Griphio's of 1547; and Griphio's in turn is believed to be founded on Gabriele's last and best redaction, which is now lost to us.⁶

The ms. of *L'Imperfetta*, until now almost unknown,⁷ has been studied and described for the first time by Abdelkader Salza in

E divorati quanti libri stampansi!
 È bisogno che'l ciel per quel s'adoperi,
 Ch'abbia da scriver versi e ornare i pulpiti
 Di bei soggetti."

⁶ Polidori's edition of 1857 is the worst that has ever been published, except the ed. of 1883, Società Editrice Sonzogno, Milano, which is copied from it almost verbatim. Polidori combined the Ferrara ms., which he considered an autograph of Ariosto's, with an interleaved copy of Barotti's edition of 1741 (which contained variants of Griphio's edition and the Ferrara ms.) prepared by Barotti for his second edition of 1766, and with an interleaved copy of Griphio's edition made by Antonelli for A. Torri, which contained variants from Gabriele's ms., as well as from the three 16th century editions of 1547, 1553, and 1562 (see Salza, *Gli Studenti*, 1915, *Prefazione*, xxxiii, xxxiv).

⁷ See Mazzatinti-Pintor's *Inventari dei MSS. delle Bibl. d'Italia*, XIII, p. 27.

his recent interesting and valuable critical edition of *Gli Studenti* already mentioned.

We know that Virginio Ariosto made an ending for *I Studenti*, first in prose and afterwards in verse, before Gabriele wrote his version; and that he called the completed comedy *L'Imperfetta*.⁸ Virginio's versions in prose and verse were never printed, and until lately both were believed to be lost, with the exception of his prologue in verse, which was first published by Barotti in 1741. (*Opere di Ariosto*, Pitteri.) Salza believes, for two reasons, that in this newly-found ms. we have Ariosto's *I Studenti* combined with Virginio's ending in verse. 1. The ms. contains Virginio's prologue and not Gabriele's. 2. As far as v. 12 of scene 2, Act IV, the ms. follows the text of Lodovico's *I Studenti* (except for some variants) but from this point continues in a manner altogether different from that of Gabriele's addition.

L'Imperfetta, as Salza points out, was finished by Virginio in verse between 1551 and 1554. Barotti, in his notes on *La Scolastica* (Ven. Pitteri, 1741), claimed to have in his possession an original letter to Virginio Ariosto from Virginio's cousin, Giulio Guarini of Modena, dated Feb. 11, 1551, in which Guarini declines the task of turning Virginio's *prose* ending of *Gli Studenti* into *versi sdrucchioli*, which Virginio has apparently urged upon him. This letter, if genuine, proves that Virginio could not have written his continuation in verse before February, 1551. Pigna, in his work published in 1554,⁹ says that Virginio has turned it (*Gli Studenti*) into verse. By 1554, then, Virginio's redaction in verse was known.

Salza does not take up the matter of the date of the ms. he has discovered, which is a copy or derivative of Virginio's, beyond saying that it belongs to "about the middle of the 16th century."

Gli Studenti is by no means the only play of Ariosto's that presents striking differences in its various early texts. As Ariosto's comedies were never printed under his supervision, the reliability of all the early editions of these pieces is bound to be more or less doubtful. *Il Negromante*, published two years after Ariosto's

⁸ Virginio's prologue, opening verses:

"Vengo a voi solo per farvi conoscere
Il nome dell'autor di questa fabula,
Che *La Imperfetta* con ragion si nomina."

⁹ G. B. Pigna: *I Romanzi*, Venezia, 1554: cf. above, note 3.

death under Virginio's direction,¹⁰ contains such remarkable variants of Giolito's text of 1551, that we can only suppose the two editions were founded on two separate MSS.¹¹ The same thing is true of *La Lena*, though in less degree. But the two plays that present the most striking difficulties as regards determining their origin are those first composed by Ariosto,—*La Cassaria* and *I Suppositi*. These prose comedies were played in 1508 (*La Cassaria*), and 1509 (*I Suppositi*) at Ferrara, and obtained at once immense popularity. During Ariosto's life-time they were stolen by actors and printed in six unauthorized editions, to Lodovico's great displeasure.

The *Biblioteca Classense* of Ravenna contains a manuscript of Ariosto's *I Suppositi* in prose. It is believed that no description of this MS. has ever been published; nor is there any record of it in the most reliable and best-known bibliographies with the exception of Mazzatinti-Pintor's *Inventari dei MSS. delle Biblioteche*

¹⁰ Archivi di Stato di Venezia, Registro n. 28, Senato I, Terra, 1534-1535, c. 122:

"M. D. XXXV de mense Aprilis. Serenissimo Principe et Illustrissimo Signoria. Havendo li heredi del quondam Messer Ludovico Ariosto da Ferrara ottenuto licentia dalli Excellentissimi signori capo [sic] del consiglio di X di poter far stampare alcune Comedie, . . . di esso messer Ludovico, le qual desiderano porre in luce, accio che delle honeste vigilie sue piu tosto che li Extranei, detti heredi conseguano qualche utile, in parte di ricompensa della iactura fatta della smorte [sic] sua; humilmente supplicano a vostra Sublimita et Signorie che se degnino farli gratia, che per Dieci Anni proximi futuri non sia licito ad alcuno in cita, Terra, e loco . . . stampare, ne far stampar, vender, ne far vender, alcuna de ditte opere, senza expressa licentia de' ditti heredi, sotto pena de perder tutti li libri stampati, et de mille ducati. . . . Ottenendo li heredi questa gratia, come sperano, lo reconoscera [sic] a perpetuo obbligo da vostra Serenita. Die viii Aprilis.

"Quod suprascriptis supplicantibus concedatur quod petunt. Voti del sì, 112; del no. 12; dubbio, 8."

¹¹ Salvatore Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1890: "Sono già alcuni anni che l'erudito bibliofilo Teodorigo Landoni ci scriveva queste parole: 'Giosuè Carducci ed io confrontammo il *Negromante* del Giolito colla stampa indicato come prima dal Gamba [1535]. L'Ariosto non fece qualche cambiamento, come si diceva, ma rifiuse tutto il componimento con improba fatica; tanto che disegnammo di darne una edizione possibilmente a riscontro di tutte due, affinchè si vedesse con quanta cura e sudore quell'alto ingegno si faticava intorno ai suoi lavori.' Non crediamo però che questo disegno si portasse ad effetto."

d'Italia, where it is noted in vol. iv, page 195, as *I Suppositi di Lod. Ariosto (Fol. 120-137)*. This characterization is correct as far as it goes; but not even a date is suggested, while a very important fact, i. e., that the ms. is Ariosto's prose version and not his redaction in verse, is not recorded.

This ms. is not written in Ariosto's hand. It is a fragment, contained in a collection of miscellaneous mss. known simply, in the ms. library catalogue, as *Manoscritto 209*. The volume contains, besides *I Suppositi*, verses by Pietro Barignani of Brescia, Nicolò Amanio, Jacopo Sannazzaro, Pietro Bembo and Giangiorgio Trissino. *I Suppositi* occupies 18 leaves of paper, each measuring 139 x 200 mm. The 18 written leaves are preceded by one blank sheet and followed by two. The first eight written leaves are signed in order: A. i. ii. iii. iiiii., B. i. ii. iii. iiiii., after which the series is not continued. These signatures are by the same hand that copied the text. There is no numbering of scenes or acts. Five leaves at the end of the ms. have been cut out, and the piece stops abruptly with the words of Erostrato in scene 2 of Act v: *ha pasyphilo e questa la fede che io ho in te*.

In order to understand precisely what relation this ms. bears to the printed editions, it will be necessary to review briefly the early history of the play.

Before he staged *I Suppositi* (1509) Ariosto had already in the preceding year attained distinction as a playwright by his production before the court of Ferrara of *La Cassaria* in prose. *I Suppositi* brought him even greater dramatic success, and placed him at once at the head of a little band of writers of prose-comedies. The only comedy of the time that can rank with Ariosto's plays is Machiavelli's *La Mandragola*; and this was written in 1513, several years after *La Cassaria* and *I Suppositi*. Lodovico Ariosto was thus not only the greatest epic poet of his age, but also a pioneer in the field of comedy. He was the first Italian dramatist to break with tradition and to write plays modelled, it is true, after the Latin comedies, as was the fashion of the time, but nevertheless thoroughly modern in substance. *I Suppositi* in prose is the first genuinely modern production in the history of Italian comedy.

Ariosto wrote his first two plays, *La Cassaria* and *I Suppositi*, in prose. Later, as his genius developed and he became more independent, he invented the clever unrhymed *endecasillabo sdrucciolo*

verse, imitating the Latin iambic trimeter which Horace calls the metre *par excellence* of comedy.¹² In this new metre he wrote the rest of his comedies: *Il Negromante*, *La Lena* and *I Studenti* (uncompleted). Twenty years after he had composed them in prose he turned *La Cassaria* and *I Suppositi* into *versi sdrucchioli*. He was eager to do this because the two earlier pieces in prose had been stolen by actors and vandal play-wrights, and had been very badly printed in various spurious editions. On March 18, 1532, he wrote to Duke Frederick of Mantua, who had asked for his four completed comedies to be played at the great carnival which was to be held in honor of the visit of the Emperor Charles V: "Due ci sono che non credo che quella [V. Signoria] abbia più vedute; l'altre, ancora che sieno a stampa per colpa di persone che me le rubaro, non sono però nel modo in che le ho ridotte; massimamente *la Cassaria* che tutta è quasi rinnovata . . . Quella supplico che sia contenta di non lasciarle andare in modo che sieno stampate un'altra volta, che . . . non credo che le stampassino più corrette che abbian fatto l'altre volte." In the same strain he wrote to Giovan Giacomo Calandra, warden of the castle of Mantua and the Duke's secretary: "Oltre quello ch'io ne scrivo al Sig. Duca, Vostra Signoria lo pregherà da mia parte, che, per inavvertenza di chi avrà le commedie nelle mani, non si lascino sicchè vadano a stampa, come sono andate delle altre volte con mio gran dispiacere."¹³

These stolen editions are:

1. Unsigned and undated. 4to.¹⁴
2. 1524, Roma, 27 Settembre. 12mo.¹⁵

¹² Cf. E. G. Gardner, *Ariosto the King of Court Poets*, London, 1906: p. 331, n. 2. H. Hauvette, *Littérature Italienne*, Paris, 1910: p. 254.

¹³ See letters clxxxiii and clxxxii, ed. Cappelli: Milano, Hoepli, 1887.

¹⁴ A copy of this play at Ferrara has inscribed on the fly-leaf: "Ferrara, pel Massocco, 1516. Così è giudicato."

¹⁵ Brunet says: "Entre autres éditions que M. Gamba cite de la même pièce [*I Supp.* in prose] il s'en trouve une de Rome, in-12, sans nom d'imprimeur, à la fin de laquelle se lit, 'Finisce la commedia di Lodovico Ariosto Ferrarese, restituta alla sua vera lezione dopo la scrittura scorrettissima di Siena.' Ce qui suppose une édition antérieure (de Sienne), probablement celle de 1523, in-8, citée dans la *Bibliografia de' Classici Italiani*, imprimée à Milan en 1814."

There is no other evidence that the edition of 1523, Siena, ever existed. None of the copies of the "1524" editions examined by me contains "Finisce," etc. The only word following the text, in each case, is *Valete*.

3. 1525, Venezia, Zoppino. 4to.
4. 1526, Arimino, Soncino. 12mo.
5. 1526, Venezia, da Sabbio. 8vo.
6. 1526, Venezia, Bindoni & Pasini. 8vo.¹⁶

We know, then, that none of the printed texts of *I Suppositi* in prose was made under Ariosto's direction; and further, that the MSS. on which these texts were founded were the copies used in stage representations. If our MS., then, were one of these stage copies, it would seem of greater value than the printed texts in indicating what Ariosto actually wrote or superintended writing. It has indeed every appearance of having been used in performances, and lacks the elegance and careful preparation of a document intended for ordinary reading, such as the Magliabechian MS. of *L'Imperfetta*. The acts, though clearly separated, are indicated whimsically, as though by some hasty and unliterary stage-manager. At the end of Act I we find: *Explicit primus actus incipit secundus Dulyppo e Errostrato*. At the beginning of Act III is written: *principit tertius actus Dalio coco Crapino ragazzo Errostrato Dulipo*; at the beginning of Act IV, *quartus actus Errostrato solo*; at the beginning of Act V, *Actus quintus Errostrato solo*. Another feature which leads us to believe that we have here an actors' copy, is an *Argumentum*, or explanation of the piece, which presents the characters one by one, giving some slight description of each. Such an *Argumentum* would be likely to appear only in a MS. intended for stage production.

Nevertheless the MS. is probably not faithful to the original text: there is no possible relation between this MS. and those of other plays prepared or supervised by the author. Ariosto's numbering of acts was always consistent and in good form (See Giolito's editions of 1551, copied from Ariosto's MSS.). His plays invariably contain casts—*persone della commedia*; our MS. has no such cast, and never has had, for the numbering of the leaves, by the same hand that copied the text, begins with the *Argumentum* and continues without a break for eight leaves. The existence of the *Argumentum* is itself suspicious, for as far as we know, Ariosto

¹⁶ Between Ariosto's death in 1533 and the present time, 24 editions have been published, all founded on the earlier incorrect and stolen copies of Ariosto's day.

never composed an *Argumentum* or anything resembling one. This ms. differs from all of the early printed texts derived from the stage mss. in omissions of words and differences in spelling; sometimes a whole sentence found in the editions is absent here. But the most striking difference is that the editions contain Ariosto's prologue, which is omitted by the ms., although, for reasons previously stated, it could not have been lost.

The printed texts of *I Suppositi* in prose were founded on actors' ms. copies. Our ms. is evidently no such authorized copy, and since it contains an *Argumentum*, which is not in any of the printed editions, and is without the prologue which all the editions have, it seems clear that it is not the source of any of the printed editions.

On the contrary, the ms. is certainly a derivative of one of the printed texts. This fact is established by the presence of the signatures "A. i. ii. iii. iiiii." and "B. i. ii. iii. iiiii."—a peculiarity which is characteristic of printed editions, but not of manuscripts.

But if our ms. is derived from one or more of the printed editions, why does it not contain the prologue, and why is it otherwise so different from them?

The 16th century editions of *I Suppositi* in prose not already enumerated are as follows:

- | | | | | |
|-----|-------|----------|-------------------|-------|
| 7. | 1536, | Venezia, | M. Sessa. | 8vo. |
| 8. | 1537, | " | Bindoni & Pasini. | 8vo. |
| 9. | 1538, | " | Zoppino. | 8vo. |
| 10. | 1540, | " | Gio. Paduanno. | 8vo. |
| 11. | 1542, | " | Bindoni & Pasini. | 8vo. |
| 12. | 1587, | " | B. Rubin. | 12mo. |

The 1587 edition is the last of its century; there is no other until 1730 when Orlandini made his handsome folio edition. These twelve editions have many characteristics in common with each other, such as acts being numbered, *but not scenes*; and with the ms., such as the absence of any cast.

An important factor in the problem is that our ms. contains a typographical peculiarity—the words *Seconda Scena* in Act II, which were not printed in the first two editions, but which appear (in inverted order: "*Scena Seconda*") in the third edition (1525), and in all those subsequent except the last of the series (1587). We at once see that there must be some relation between our ms. and those editions which contain the words *Scena Seconda*; and

we may infer that our MS. is derived from one or more of them. If so, our MS. belongs most probably to the years between 1525 and 1551, after which, with the printing of Ariosto's second redaction of *I Suppositi* in verse, interest in the old prose version vanished. We may suppose that the prologue was omitted as unsuitable to the small or private audience for which the MS. was being prepared, and that the writer therefore substituted an *Argumentum* of his own.

Some explanation is needed of the logical development of Zoppino's edition of 1525, which is the first to contain the words "*Scena Seconda*," from the earlier editions which do not contain them. In the first place, Zoppino's edition of 1525 was probably not copied from either of the two earlier editions. His prologue shows many changes in the text; the names of the people in the play are spelled differently; the speeches of the *persone* reveal material differences; the leaves are numbered for the first time. Indeed, this edition of 1525 seems to be an entirely independent production: whence, then, was its text derived? Presumably from some practical actors' MS. copy which contained a heading for each scene as *Scena Prima*, *Scena Seconda*, *Scena Terza*, etc. Zoppino's type-setter, probably instructed to omit these superfluous headings, which were needed only for clearness in a stage production, must have negligently retained one—*Scena Seconda*, which, through nine other editions, was mechanically reproduced by other unthinking type-setters.

As it has never been published before, I hereto append the text of the *Argumentum* found in the MS. of *I Suppositi* in the Ravenna library.

ARGUMENTUM ¹⁷

Silenzio Spectatori siamo per nararvi una noua comedia et se quel favore che per humanità al altre comedie havete prestato non negarete [a] questa, mi confido che non sia per compiacervi

¹⁷ All punctuation in the original MS. is indicated by lines. There are no accents. Most of the proper names begin with small letters and in some cases common nouns begin with capitals. The original contains various ligatures, here written out in full.

I am indebted to Sig. Santi Muratori of the *Biblioteca Classense*, of Ravenna, especially for the opportunity to reproduce the *Argumentum*, and also to the unfailing courtesy of Sig. Giuseppe Agnelli of the *Biblioteca Comunale* of Ferrara.

meno. Erostrato gionto in Ferara per dar opera ali studii, et innamoratosi di Polymnesta, prende l'habito di Dulippo suo seruo, et però cangia il nome et la conditione, et per seruo si mete di Damone patre di Polymnesta la qual di pare amore amando Erostrato, et per mezo di una sua nutrice giacendo insieme, si ingravidò. Cleandro vechio et doctore ama medesimamente Polymnesta, et per [m]ezanità di Pasiphilo parasito, et con promessa di sopradote procura haverla per sua molgie. Erostrato riputato Dulippo, per obstar ali pensieri del doctore, fa che Dulippo riputato Erostrato cerchi anche esso hauer Polymnesta per sposa, facendo li partiti a Damone et li promesse maggiori di soura dota; et per tal effetto opera che un forestiero senese seli finge patre, et lo fa chiamar Philogano di Catania. Lo innamorato per disturbar el maritaggio de il vechio doctore semina con sui falsi trovati gran discordia tra il ditto vechio doctore et il parasito. Damon presente da sua figliola esser stata compresa dal reputato Dulippo suo seruo, lo fa prender in casa sua et incarcerare. In questa [ora] a caso ariua in Ferrara Philogano uero per riveder suo figliolo Erostrato, et cercando lo ritroua in forma che [sic] esso Dulippo suo seruo, che chiamar si fa Erostrato, et il senese in forma di sè stesso, et ripputa il suo figliolo morto, et ha ricorso a Cleandro doctore per uendicarsi de l'onta riceuuta. Il qual Cleandro ne li ragionamenti di Philogano ritroua per euidenti segni il vero Dulippo esser suo filgio. Philogano ritroua Erostrato; Damone lo rende [a] suo patre, et si lo fa genero. Dixi.

E. C. FORMAN.

Haverford, Pa.

GLEANINGS IN THE BIBLIOGRAPHY OF POE

1. Of the seventy-one stories from the pen of Poe, the place of first publication of all except two—*The Spectacles* and *The Premature Burial*—has been pointed out by one or another of Poe's editors. I have recently stumbled upon the place of first publication of these two. *The Spectacles* appeared in the Philadelphia *Dollar Newspaper* for March 27, 1844, and *The Premature Burial* in the same paper (a weekly) for July 31, 1844. A file of the *Dollar Newspaper* covering the years 1843-45 has lately come into the possession of the Maryland Historical Society at Baltimore.

This file also supplies the original text of *The Gold Bug*, advertised by the latest editors of Poe's tales as inaccessible,¹ though contemporary newspaper notices had made it plain that it was

¹ *Virginia Poe*, II, p. 305.